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LONDON LETTER.

London, Dec. 6, 1911.

I am able exclusively to announce that the English collector whose purchase of Gauguin's "Esprit Vieille" has made so much stir here, is Professor Sadler, described by the "Morning Post" as "one of the best known collectors in England, and one of the wisest." This famous picture of a Tahitian female figure, a recumbent nude, is characterized as "superb" by "The Athenæum" and is considered by many to be Gauguin's masterpiece, occupying the same position in his art as the "Olympie" at the Louvre does in that of Manet. Professor Sadler made his purchase from the Stafford Gallery, where a collection of paintings by Gauguin & Cézanne has just been opened. The art of the latter finds slower acceptance here, but Gauguin is now hailed with practical unanimity as a great artist of essentially classical tendencies.

Sir Hugh P. Lane, I hear on good authority, is resigning his position as Honorary Director of the Johannesburg Art Gallery and is to be succeeded by Mr. Henry Tonks of the New English Art Club. Sir Hugh Lane's resignation is solely due to ill health—he has just been undergoing a rest cure—and he will in future devote his great energies and judgment to the Dublin Gallery, which he founded and of which he is still Hon. Director.

Extraordinary success has attended the opening of an exhibition of paintings and drawings by Augustus John. Small panels which little over a year ago could be bought for £50 or £60, are now finding eager purchasers by the dozen at prices ranging from £130 to £150. In his new paintings, John, long famous as a draughtsman, shows an increased mastery of color which he uses boldly but smoothly with daring juxtaposition of brilliant hues.

Another remarkably successful modern exhibition is that of the Camden Town Group, to which many of our shrewdest collectors are now extending the patronage they formerly gave to the New English Art Club. One well known judicial luminary, whose collection of modern paintings is probably the finest in this country, is backing this school heavily. Owing to his "one man" show, John, although a member, is not exhibiting with the group this year. Prominent members, whose works are selling well, include not only Walter Sickert, one of the leaders of the movement, but also younger men like Spencer F. Gore, Robert Bevan, Henry Lamb, Harold Gilman and Charles Ginner.

Of the few modest and retiring collectors of pictures of the Barbizon and Modern Dutch Schools, one has recently passed away in the person of Mr. Hugh A. Laird, of Ardmore House, Blackheath, a man of refined natural tastes, who formed a collection of the most recherché kind, consisting of works of the highest class of Troyon, Jacque, Daubigny, Corot, Diaz, Jules Dupré, Decamps, Fromentin, Israels, James Maris, W. Maris, A. Mauve, J. H. Weissenbruch and others. This collection was entirely formed for Mr. Laird by Messrs. Arthur Tooth & Sons of London, New York and Paris, and has been bequeathed by him to the National Gallery of Scotland. The collection will be on exhibition there during the coming Spring. As many American visitors go to Scotland, it might interest them to know that they may see there some of the choicest examples of the Masters named above and which will be quite new to them.

SAINT PORCHAIRE COVER.

Among the many recent and important works of art imported to this country is a rare piece of faience, "Saint Porchaire" Cover, illustrated on this page. There are only 20 known pieces of "Saint Porchaire," and most of them are and have been for years in the private collections of the members of the Rothschild family.

This cover, which has come into the possession of Mr. E. M. Hodgkins, 630 Fifth Ave., and which is brought to the attention of the readers of this journal, was formerly in the collection of M. Eugene Delessert. It is reproduced in "Le Recueil des tentes des pieces connues jusqu'à ce jour, de la Faïence Française, dit Faïence Henri II. St. Diane de l'oitiers," designed by De Lange, Paris, 1861.

CHICAGO.

An exhibition of Wedgwood from the celebrated collections of Lord Tweedmouth, Sir Richard Tangye, Arthur Sanderson, Dr. Shadford-Walker and Braxton-Hicks is now on at the Rein-



SAINT PORCHAIRE COVER.

At E. M. Hodgkins Gallery.

hardt galleries. The portrait medallions, the antiques made from Tassie's sulphurs and the designs of Flaxman, Pacetti, Hackwood and Webber have a representation in fine examples.

No such cameo portraits have been seen elsewhere, nor can one describe the vases, the articles for use and for table decoration, all of which are pictured in the handsome catalogues of discriminating collectors and are faultless in their way.

The *American Art News* hears, on good authority, that this important collection will remain in America and will shortly find a new home in a Western Museum.

The Friends of American Art have purchased "The Towering Trees," by Daniel Garber, for their permanent collection. The big sunny landscape by William Wendt and various paintings by Breckenridge, Sparhawk-Jones, Butler and Hailmann and sculpture by Bessie Potter Vonnob, Charles Grafly and Edward Berge have been sold from the annual exhibition of American paintings at the Art Institute.

The first exhibition of the original drawings of Aubrey Beardsley in the printrooms at the Art Institute is the sensation of the winter shows in those galleries. It is a loan collection of some of his best decorative figures, portraits, grotesques and illustrations and was described in the *American Art News* when recently shown in New York.

Original etchings in color and in black and white by T. F. Simon are dis-

played in the print rooms of Mr. Albert Roullier to continue through Dec. 21. Simon's hundred prints of Paris, Prague, London and Venice and travel pictures by the way show the etcher's needle in a master hand. They are as joyous as a flower garden, and Simon has the secret of using color.

The museums of the Luxembourg, the Petit Palais, the South Kensington, Bibliotheque Imperial, Budapest Museum and Galerie Moderne in Prague own sets of his prints. An exhibition of etchings by Donald Shaw McLaughlan will soon open at these galleries.

BOSTON.

Two cases of beautiful, early, Korean pottery, were recently placed on exhibition in the long corridor of the Japanese department of the Boston Museum. This collection was made for the museum by Langdon Warner, assistant curator of the department, recently returned from Japan and Korea. A few pieces of this kind have been shown before in the Morse, Macomber and Ross collections at the Mu-

PARIS LETTER.

Paris, Dec. 6, 1911.

There has just been installed at an angle of the Boulevard Richard-Lenoir and of the faubourg, a fine statue personifying the Paris Grisette. The work was lately modelled by the sculptor, Jean Descomps.

The Society "Amis de Balzac" recently dedicated a medallion offered by Mme. Jeanne Hasse-Brognet, which has been placed on the house where Balzac lived, 47 Rue Raynouard, at Passy. This medallion, in white marble, which was shown at the Salon this year, is accompanied by a plate with the inscription: "Honore de Balzac, 1799-1850."

M. Williamson, the American antiquaire, whose shop, rue des Petits-Champs, is an old last century hotel, has a unique curio—the traveling clock of Louis XIV. M. Williamson guarantees its authenticity from reliable documents to prove it. The clock in reality is nothing more than one of the large watches called "oignons" in use in those days; it is hooked into a sort of watchcase, shaped like a miniature hanging clock of wood carved in bas-reliefs, showing decorative ornaments, war emblems and partially gilded foliage in which figure the king's initials. This little case measures only thirty centimetres in height.

At Mme. Doucets, Place Beauveau, there is a remarkable set of salon furniture in carved wood painted white, epoch Louis XVI., covered with the original cherry-colored brocade. The set comprises two sofas, two arm chairs, six chairs and a screen. It is a rare collection.

In the same room there is another very interesting and curious piece—a sacristy cupboard in wood about two metres high by a metre and a half wide, with two doors, originally of a reddish color, whose panels are covered with a lace-like ornament of iron work in the form of foliage and flowered branches of the most beautiful type, each motif different, the whole surrounded by a frame and in the epoch and style of the celebrated iron doors of Notre Dame. The iron shows traces of gilding.

The illustrious landscapist, Harpignies, has just been the object of a touching manifestation on the part of his compatriots of the north. The Society of Sciences of Lille at a recent meeting unanimously awarded to the old master the Delphin Petit prize of 1,500 francs, in recognition of his high artistic probity and for the reputation he has brought to the region by his work.

OBITUARY.

(Continued from page 4.)

sociation of Painters, Sculptors, Architects and Engravers. Among his best known works are "Le Lever de l'Ouvrier," "Les Polonas," "Corinthe," "L'Echo" and "Anxiete."

Thomas Ball.

Thomas Ball, the sculptor, died at his home, Montclair, N. J., last Monday, aged ninety-two. He had resided many years in Florence, Italy, where he studied, but returned in 1898 to this country and has since lived in Montclair.

Paul Vayson.

Paul Vayson, died in Paris Dec. 4, aged 69 years. He was a member of the French Artist's Society and the jury of painters.

Thomas Knorr.

Thomas Knorr a prominent art collector, died in Munich Dec. 6. The pictures and sculptures in his gallery are valued at several millions.

seum, but nothing so complete or so representative as these choice examples. This Korean pottery is very difficult to obtain as it is much prized by Japanese collectors, and immediately bought up by the Japanese dealers from the Koreans. Mr. Warner obtained most of this collection in Japan, but a few choice pieces he bought himself in the interior of Korea.

The Boston Art Club opened its second exhibition of the season by artist members on Saturday last to continue through Dec. 30.

For this exhibition no jury sits, and in accordance with the custom of the club the artist members are permitted to exhibit two pictures each. W. H. Downs writes: "No doubt some paintings get into such an exhibition which would be eliminated by a jury, but on the other hand, it is not safe to assume that the average jury will accept all the interesting things offered, and it is an incontrovertible and historic fact that most juries do accept a mass of perfectly uninteresting and mediocre works. The juryless exhibition therefore have certain advantages. In all exhibitions the visitor has to exercise his right to ignore a large part of the collection, in order to give his attention to the comparatively few works that interest him; and as a matter of experience, one does not find the negligible part of the present exhibition much larger than in many general exhibitions which have passed under the eyes of juries."